For the HOME DRESMAKE



THE COMPLETE COSTUME OF VELVET

modes feared when the first too extreme for practical use. As the season advances, however, modified designs, preserving the salient features of the attractive creations, yet delightfully simple in construction, have won a well-deserved approval.

One thing is certain: Draped skirts are among the leading fashions. The straight silhouette is not interfered with when the material is drawn about the figure and caught up at the back or side. It is not a fairy tale that skirts have grown wider. A tight-fitting draped skirt is grotesque at its best. It must permit freedom of motion, to appear graceful and effective. Most of the smart blouses show a vest effect or chemisette of net or mousseline de soie.

Every well-selected wardrobe should boast of at least one three-piece costume. There are many occasions when this is the most appropriate attire. The woman who wears a charming afternoon frock, completed by a stunning jacket to correspond, is happy in the realization that she is smartly gowned.

There is a wonderful variety of materials suitable to make the three-piece costume. Velvet is highest in favor. and the handsomest models are of this Many women have the false impres-

sion that velvet is not serviceable. It will withstand hard wear if properly cared for. In the first place, purchase a good quality; there is no economy in cheap material. The better grades of velvet are so

lovely they require little trimming, and the wearer is well-dressed at an function, no matter how formal. Broadcleth, corduroy, bengaline or bedford cord can also be successully used for the three-piece costume.

The home dressmaker need suffer no fears that she can ot durlicate the attractive models drawn on this page They can be fas i nel in the twinkling of an eye without the aid of a fairy godmother.

After viewing innumer ble designs by the greatest exponents of fashion, these were selected, because of their simplici- I to produce the lovely toilette.

EMININE critics of the autumn | ty. The smartest jackets, this season, are semifitted and as easily made as a child's Russian blouse coa;

> Olive-green velvet is used for the model with the laced bo ice. Beneath the velvet overblouse is a guimpe of cream mousseline de sole velled with olive green. The full steves are caught in at the wrist wi h tight cuffs and finished with a frill which fails gracefully over the hands.

A lord of dull gold is used to lace the bodice. The high collar is bordered with a narrow band of black velvet. A pointed ove skirt a o n d with dull gold buttons falls over a closer-fitting

foundation of the velvet. In the next design t e model wears the smart jacket corre ponding with the olive-green frock.

It suggests the norfolk coat. A belt extends across the back and passes through silts at the side, fastening beneath the front of the coat.

The collar and cuffs are of black velvet. Dull gold buttons fasten the front. Worn with this costume is a large flat hat of olive-green felt and

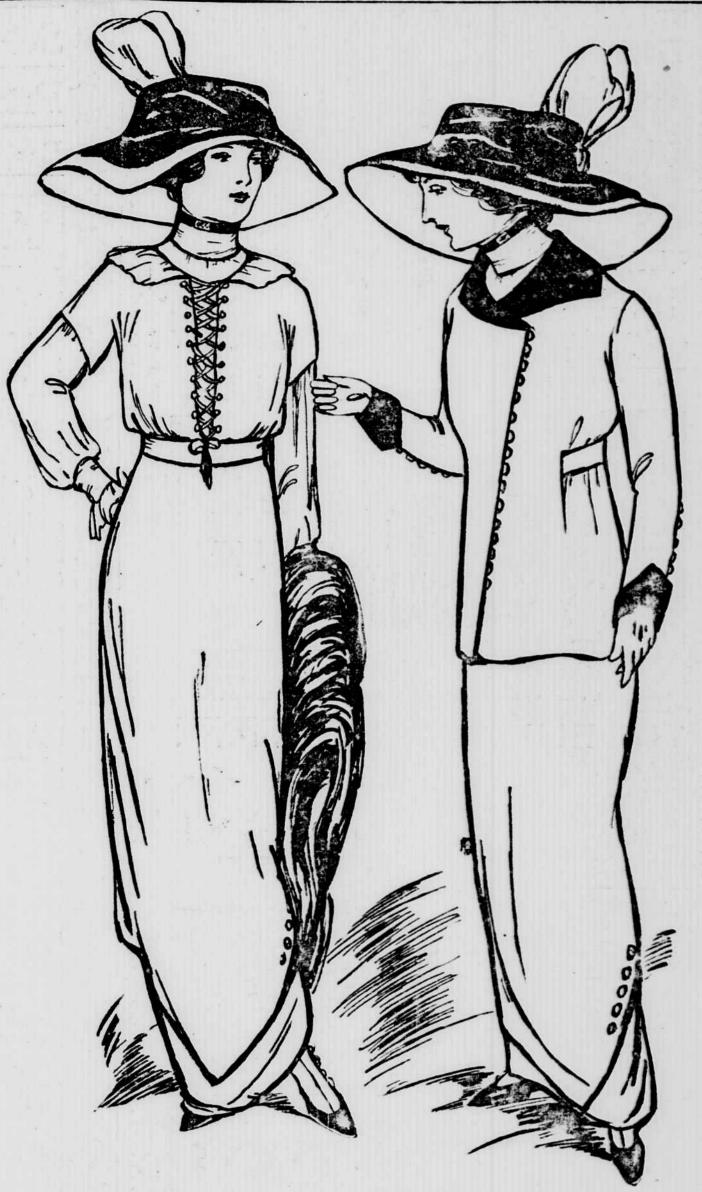
Extremely chic is the frock with the dark vest effect. It is fashloned of corbeau-blue velvet. The collar, chemisette and sleeves are of white mousseline de soie veiled with blue. Purple satin forms the broad collar, vest, cuffs and sash girdle.

The latter is drawn about the waist in soft folds and tied to form a knot and two loops at the side. The draned skirt is caught up at the right

Designed to wear with this frock is the Russian blouse coat fastened with three diamond-shaped buttons. The collar and cuffs are of white "velours de laine" bordered with purple vel-

The large hat is of purple velvet trimmed with white and purpl aignettes Velvet c stumes demand the Lon's share of attention this season, so start your costume immediate y. The first glance in the mirror will tell

a tale of beauty, r p y ng y u tenfold for the little time and expense necessary



IN BLACK AND WHITE

T WAS during a stroll along the | gown underneath. These, too, were

of black satin, making a sharp con-

trast to the silk of the coat and that

of the gown. The wrap fastened

with a large button covered with

satin and lace. Her hat of white

lace, matching that used on the coat,

was trimmed with a long black plume

These were but three costumes of

black and white, but many more were

evident with the two tones combined.

There seems to be no doubt that the

fad for this combination will hold good

during the coming season, as it has for

Millinery Points

THE ever-interesting story of the hat

with the hours of the day, the days of

the week, the weeks of the season. And

it appears in numbers in the ordinary

Georgette is emphasizing the seal-

brown color in millinery. It bids fair to

The tam-o'-shanter crown on a flat

brim is another type of hat launched by

this well-known milliner. This sug-

gests a change from the beret cap, yet

has all the becomingness of the cap

Maline hats are another innovation.

The lightness of weight will commend

them to women who cannot wear heavy

Just one extreme hat that takes us

back to Empress Eugenie, or, still fur-

ther, to the Watteau period, has a flat

gest a crown, in which is laid a wreath

of flowers. The hat is raised from the

hair by a rose-covered bandeau, and

velvet ribbons tie it securely on the

The velvet facing is prominent, fre-

quently combined with moire and fab-

rics that are excellent mitations of fur.

cord ornaments being particularly fa-

vored for hats to be worn with direc-

The brim flares away from the face in

many types, and huge buckles are no-

ticeable, holding scarfs on practical

Ribbon loops and bows are still good

and inexpensive, while aigrettes have

been highly favored for afternoon and

Velour hats are in great demand, and

the leading milliners in Paris are show-

ing them with smart ornaments of

Mushicom shapes with tam-o'-shanter crowns are the Important word in the

Sailors in many varieties of velvet a push will be favored for walking suits, if the shewing of a well-known house be an indication.

ostrich fantais es are used for after-noon hats. Wings rank next in im-

portance, the white vulture, gours and

magple furnishing the greater part of the immense supply demanded by mil-

toire and revolutio ary suits.

hais for fall and winter.

millinery story.

Trimming has moved toward the

worn by the peasants in Spain.

supplant the black-and-white and blue-

and-white alliance that was so strong.

holds the attention of womankind

from dawn to sunset. It changes

some time past.

woman's outfit.

held in place with a jet ornament.

Champs Elysees that the wager

was made. This was that the three

most attractive costumes would be in

The prettiest costumes of many and

varied descriptions in that evening

walk were of black trimmed with

Came tripping along a dainty miss in

a trig little walking costume carried

out in white serge relieved with touch-

es of black satin. It was really a two-

coat was cleverly arranged so that it

could be worn in place of a bodice if

desired. it was cut on the lines of

a short-waisted bodice, but had a cut-

away extension falling below the hips

and having the flare in the back, which

Broad revers and a rather broad col-

lar, which could be turned up close

about the throat, were faced with black

satin, and deep directoire cuffs showed

the same treatment and were trimmed

with ball buttons of ivory-tinted bone.

Directly down the center front of the

skirt was a strip of satin, three inches

wide, on which was sewed at short in-

tervals the ball buttons The material

of the skirt folded over the satin on

each side with a broad tuck, stitched in

place with a double row of heavy

stitching. The back of the skirt was

laid in an inverted box pleat, stitched

almost to the hem; but there it was

left open to give greater freedom for

A deep frill of pleated lace fell

over the revers almost to the waist

line and the coat joined in front with

three large ball buttons. Her hat

was a large one of black satin roll-

ing sharply from the face in front

and trimmed with a bow of maline

placed well to the back on one sid.

A black taffeta frock, made with

the bodice and pannier draparies in-

cluded in the one piece, joined at the

raised waist line with a rather broad

girdle, has a straight panel, eigh'

inches wide, extending from the

waist line down the front to a point

below the knees. This was decorated

with an intricate design worked with

white soutache, and a similar panel

fell from under the pannier in the

The bodice opened in a V over a

yoke of fine white lace, and showed

narrow revers of silk braided with

white. Short sleeves also had cuffs

The skirt was quite plain, finished

with a deep hem. With it was worn

a large hat of fine felt, turned back

on the left side and in the front, w h

two huge clusters of black-and-white

Alignting from her motor was a

lovely weman enveloped in a long

wrap of creamy silk shantung of the

rougher weave, which fell to the

hem of her gown in long graceful

lines. Above the waist line the wrap

appeared to be made of black satin covered with heavy white lace, which formed kimono sleeves, cut

wide and finished with a turned-lack

cuff of setin. Broad revers of setin

were folded open, revealing a white

of the same and undercuffs of lace.

back.

algrettes

is one of the most distinctive notes of

piece costume, coat and skirt; but the

lack and white, and they were

white, or the reverse.

the season's coats.

SEASONABLE DISHES.

SUNDAY MENU. BREAKFAST.

Potato Soup with Chives. Homemade Pickles. Celery. Roast Puck. Ventson Je y weet Potatoes. Scal op d Tomatoes. Recardle Salad.

DINNER.

Grape Cream.

HALLOWEEN DERESTER STPPER Served in Kitchen or Cellar. Bared Io ators. Fruit. Nuts l'apcorn.

FOR THE CHILDREN'S HALLOWEEN SUPPER. Cookies (shapet if e pumpkins with eyes of currents and mouth and

nose of citr no. Apple Pumpkins : ittle ; low apries hol-lowed out and condes inside.) Chestnus and Marsh a lows (to be toasted over the lighted candle)

As a dr nk at all times, there is nothing a bottle, while if the gapes mus, b for dyspersia, and its tonic properties are well recognized here. Concord gra es are considered lest for espressing though any of the purple varieties whi answer,

Unfermented Grape Juice Without

Wash and pick over sound Concord gra; es, rejecting all that are soft. Put a a stone jar and place this in a boller, will cold wa er to nearly the depth of the jar. With a wooden spoon crash lightly waen they begin to cook, at the same time pushing the grapes from the top of the hours, or until the grapes are all so ten d. no, press or squeeze, or the junce will be cloudy. Have per early clean and weil s.eri.ized cottles with the patent clana or metal co.s. If you do not have these, oe sure your colks are new, soaking them rst in co.d va er so they can be pressed tightly. Reheat the junce to the boiling ing the s um as it ries to the surface. Turn into the not bottles and seal a.r

Canned Grape Juice With Sugar.

Put the grapes, washed and sorted. into a preserving kettle and add a little cold water, but not enou, h to cover. Cook s owly until the skins oreak, mash ng and stirring from time to time with a wooden spoon. When softened and at the boling po nt, pour into a new coarse je ly bag to drain Measure the juice and to each juart a low a quarter pould granu aled sugar. Bo.l a an tour minutes, tura into hot sterilized bottles and seal while

Grape Relish.

Pick from the stems seven pounds of grapes, rather underripe, and separate the pulp from the skins. Put the skins in a preserving keltle over the fire with just enough water to prevent their burning. Place the pup in another keetle and cook unil the seeds loosen. Press through a sieve and add to the sains with a . ail pint vilegar, three pounds of sular and

a teaspoonfu, each cloves, a spice and ennamon. Bol. until talek Tas is fine to serve with game or roast meats. Grape Butter. Pulp ripe or half-ripened grapes and cook the pulp until soft enough to rab through a colander. Add the sains and cook until tender. Add su ar, allowing to

because of its comparatively small cost each pound or fruit a half pound sugar or more it the grapes are qui e green,

Cook until thick, stirring often, then can Venison Jelly. Put into a preserving kettle one peck of ripe grapes, one quart of vinegar, onequarter cupful each cloves and a stica of cinnamon, and bring slowly to a boil Cook until the grapes are soft, then strain through a jelly bag. Measure the juice, cook twenty m nutes, add an equal

Preserved Grapes.

weight of sugar, bo I ten minutes ion er.

pour in glasses and seal. Serve with

Grapes are too seedy, as well as rich in juices, to be preserved, excepting in the form of jam, either plain or spiced To prepare the grapes for these forms of preserving, p.ck from the steins, wash top. There is just a little gutter to sug- and press the pulp out of the sk.ns. Put sk.ns in one preserving kettle and the pulp in another, to etner with any fuice that has run irom the grapes. Let them cook fitteen or twenty minutes, stirring often. Strain the pulp through a puree sieve to remove the seeds. Add the cooked skins to the stranged pulp, then measure. To every pat of the trut allow a pnt of sugar. Cook until quite tnick, st.rr.ng ocen. Turn inco small

Jars or Biasacs and seal. Spiced Grapes.

For spiced preserves, measure skin and pulp as before. To seven pounds allow three and a haif pounds sugar and a pint of strong cider vinegar. Cook for acout hair an hour, then add one large tablespoonful ground cloves and two of c.nnamon. Cook for some time longer until consistency required, then put into a stone pot or july gases. This is excellent to serve with road watten or game of any sort

Grape Catsup.

This is excellent to serve with meats. Pick the grapes off the stems, wash, put in a stone jar and set the jar over the fire in a deep pan of boiling water. When the seeds are loozened, put through a sleve, taking care that all the pulp goes through. To five points of the pup allow three pounds of sugar, a plat of v...gar and a teaspoonful each of cinn...on. cloves and adspice. Return to the are and simmer unt.l as thick as desi.ed. Seal in bottles, soaking the corks in hot water and forcing into the bottles as far as possible. Cover with sealing wax while stin not. When coid put a ay in a cool, dry-place, laying the bottles on their sides.

Grape and Orange Jam.

To six pounds of grapes allow two pounds of raisins, four pounds of sugar and four oranges. Cut off the thin velow rind of the oranges and chop fine. together with the seeded raisins. Pulp the grapes and cook until soft enough to rub through a colander. Add to the skins, cook fifteen minutes, put in raisins.

FRENCH FASHION NOTES

HAMELEON-LIKE couturiers are sating C changing their models to satisfy the ever-in reasing demands of helr patrons for unusual gowns. When he Farisienne sees a frock reflecting er own, no matter how smart it may be, she will cast it aside. For this eason new designs are constantly beng shown by the famous kings of

ashion. Worth's models are conservative, Any one who supplies the court of ingland with gowns dare not be ec-The skirts are narrow, however and

post of them slashed at the side. For vening and afternoon wear graceful taped skirts are used, but for street Its the straight line is broken by a ussian blouse, with a bel.-shaped skirt tending almost to the knees. Drecoll's coats are built either on the litary or directoire lines. The latter the shows a decided flare below the sed waist line, and vests and collars elaborate brocade or embroidery. The military coats are short and hare, with close-fitting high collars,

d are heavily braided across the ont. Pleated skirts usually accompany ese coats. These modes are especially ecoming to youthful figures. The lovely frocks by this designer ave high collars of tulle, with a narow binding of fur at the top.

A smart frock of emerald-green broadloth trimmed with black satin has a leated skirt immaing from a culted oke. This is deeper on the right hip and just extends below the girdle on the left. With this frock is wern a oat of black satin. Long coats of serge are complicated in construction. Their pleated skirts cause

them to be easily mistaken for coat Redfern's street suits show half-length oats with a slight flare at the bottom. The fullness is either belted in or re-moved by fitted s.a.ns. The sleeves are fitted in the armholes perfectly plain. For street wear Callot's coa's are of three-quarter length, with broad panels rese bling the watteau pleat hanging from the shoulders and caught in at the hem. Others are short and slightly flaring. They are usually fashioned of bro. ade, with collars and cuffs of fur. and worn with skirts of black satin. The feature of the Cherult mode's is he broad sash. This is drawn in folds about the waist, extending to the

Bechoff-David models preserve youth-ful, simple lines. The round-length skirts hand straight and slim from high waist lines. The trains which adorn handso be evening gowns hans from the waist line or shoulders. The square cut tariety is considered more artistic than the pointed or fis , all train. Afternoon frocks of ble-gray velvet are especially favored. Earn lace for nod the V-shaped yoke and high collar none pretty model. A wide girde of the velvet had sash ends embroilered A bright blue brocade velvet wrap was trimmed with bla k panne velvet. Fur modes have never been assured a

ore cor'lal welcome than they are eting with this season Snug fur muffs and stoles, motor hoods and fur-trim red garments are in great and Scarcely a frock appears with-Natrow bands of skunk fur were used to tri a lovely gown of white bro-Vests, collars and cuffs of a contrasting color are used to trim some of the smartest blouses. For instance, a blouse of navv-blue sat'n had a vest

PARIS, Oct. 17, | collar and cuffs of a sapphire-colored

Toques and berets of fur are displayed by many of the leading milliners. A chic beret of mink had a puffed crown of brown velvet. An aigrette of brown paradise plumage trimmed the side. Plaid materials are extremely fashionable. A pretty frock suitable for a young girl was fashioned of this material in tones of blue, green and tan. A broad collar and cuffs of hemstitched white mousseline de soie adorned the

Sashes of net and chiffon weighted with heavy tassels of pearl, jet or strass figure conspicuously on evening | a deep curved point in the back.

instead of braid a heavy grosgrain belting is used for trimming. It comes in plain or variegated colors, is about two inches wide and is decidedly at-

Elaborate buttons of cut steel, enamel. thinestones or pearl trim afternoon gowns of moire, velvet and brocade. Long sleeves are especially popular. When have or enimon or net they are, as a rule, shirred into cuffs. If made of satin or brocade, they fit snugly to the

arm and are pordered with fur. Many gorgeous evening wraps of fur or brocade are in the form of draped capes without the semo.ance of a sleeve. A deep collar, round, square or oudly snaped, falls to the waist line

Satin or velvet flowers are also used

to tasten s...a.l fur bands for the neck. A lovery afternoon frock of white mousseline de sole and plack lace was tr.m.ned with tiny jet builtons. A girdle of scarlet satin provided the touch of Charming was a suit designed by Redlowing the directoire lines, it was uecidealy dressy. The collar, cufts and patch pockets were of black moire. blouses are being displayed made of brocaded crepe de chine. One of

ich old-blue color was tr.m.ned with black chiffon and white lace. A stylish white satin model had a vest effect of purple satin. Plaid silk is used for trim in, on plain chillon blouses.

Very lovely was an evening sown suitable for a young girl, made of white sain. A peate! time of turquoise-blue mousseine de sole edged with a narrow tani of cr. stal tube and bead Rose-colored serge, with trimmings of

black satin was used for a charming coat for a child. Another lace'y coat, fashioned of crea -co'ored serge, had a collar of b'a ' satin bound with the serge neatly stitched to 'he satin and tri nined with Fren h knots. S art cloaks for e ening wear are fashioned of velvet and lined with Persian satin. Fringe of silk chenille and beads trim tunies of embroidered mousseline de

Large square or oval buckles of cut steel, jet ena e' or brilliants adorn the back evening shoe. Rosettes of ostrich fronds, centered with s, rays of cross-aigrettes, are a se a favored trim ning, closely rivaling the Bro aded chiffon, cresse de chine, velvet, satin and mousseline de sole apever. Some reflect the hues of the opal, while others duplicate the wonderful coloring of the peacock or the Persian Many all-black hats of velvet, with low crowns and broad brins, simply

trimmed with a black or white air-e-

Shoulder Capes on Crats and Wraps

CHOULDER capes are to be a disunctive note in fashion's song during the comi g season. When out for a morning stroll on the Bois, or in the evening in the cafes and at the pera, one cannot help but be impressed with the strength of this fashio i.

A very chic costun.e was noticed the other day of blue se.ge trimmed with black satin, heavily braided and hav-.ng a Robespierre collar and revers of chamois suede.

The coat was belted in at the slightly raised waist line with a narrow black patent leather belt, and from that point it fell in long, rather full lines almost to the knees, where it was cut away to A cape of black satin, a snallow cape,

just turning the shoulders, opened in front to reveal the revers, which could be laid back or tastened close up around the throat, as the wearer de-Cuffs of the braided satin finished the long, close-fitting sleeves, and on each side of the front and directly in the

satin with a rounding point that fell | sealskin. It is cut in one with a from the waist line for about ten inches Large braided buttons were used to lasten the coat and also to trim it down each side of the skirt.

The skirt of the gown was plain, excepting for an inverted double boxpleat in the center of the back.

A triple cape, made of three small capes graduated in size, is placed over the shoulders of a topcoat of heavy gray cloth. This also has a standing collar, which can be laid flat with wide-open revers squared off on the edges. The coat fastens with two large cloth-covered buttons, rimmed with bone, a little below the waist line; but it can also be buttoned close up around the neck in cold weather Very dep cuffs-and these, by the way, are a feature on many of th new node s-are black velvet, lapped over and held in place with buttons. The coat is otherwise plain, showing no pockets These, however re on the inside An evening wrap of sable broad-cleth has a case that extends well

nigh collar that can be rolled over flat, revealing a satin lining. This is cut with two points, each finished with a tassel of silk. The coat hangs in loose straight

lines to its hem, is lapped diagonally across the front and fastens with large fancy buttons, having the buttonholes set in pointed tabs stitched with several rows of heavy stitching. Deep cuffs are also of sealskin.

On an evening wrap of old-blue charmeuse the shoulder cape is of gold-colored satin, heavily trimmed with gold lace. It is cut to fit the shoulders closely, with a straight euge in the back and deep points in front, which are held together with ornaments of gold. Loose half sleeves have deep cuffs of the same and a curious pannier drapery is shirred in around the skirt of the wrap, which is other-

wise plain below the waist line. These are only a few of the best models; but remember when planning the evening coat or wrap to give due

MADE OF VELVET AND FUR

cleth has a cane that extends well below the shoulders, and this is of

6677 HE north winds do b'ow." and with it comes a demand for protection against its frost-laden embrace. Heavy coats, unless provided with a high collar, do not keep the neck from being exposed. The hands, too, should be protected. In grandmother's day the muffler of knitted wool and the homely mittens of the same material answer d the purpose, but they were not

The woman of today is more fortunate She has a variety of lovely nackpieces and muffs to select from. Large scarfs of fur or material bordered with fur which compl tely cover the shoulders are displayed along with sma'l collars of fur which just encircle the neck. Muffs are large, flat, round

combined with velvet, satin or brocade. Brocaded chiffon or ve vet is used for many of the most attractive scarfs. Taupe-colored brocaded velvet fashions the med I pictured here. A band of mole fur borders the edge. The large flat muff of the same mater'al is adorned with two bands of the fur.

or square, entirely composed of fur or

Taupe-colored satin or velvet can be used successfully to fashion this stole The fur hat, collar and muff are of

skunk combined with corbeau-blue vel-Those admiring the small hat of fur will find this model especially becoming. The crown is of fur with a turned-up brim of the velvet. Flat ornaments of jet are used to trim the brim.

Very charming is the collar of skunk

fastened at the side with a broad bow

The muff is rounded at the end and bordered with a band of fur. Sapphire-h' e and dahlia-red velvet are equally effective when combined with skunk Brocaded velvet and chiffon are displayed in a great variety of colors and destans. Paris has placed the seal of her ap-ELOISE. | proval on this material.



you. will find them rather beyond the these fasci ating accessories | a.e age woman's pocketbook. This should be an incentive for you f you price them at the smart shops, to make them yourself.

A great many of the new pile fabrics

The dark serge dresses for practical A great many of the new suits have yel-The dark serge dresses for practical A great many of the new suits have yelwear b d fair to be liked even more than low satin linings. Vivid blues and greens last year.

The woman who chooses one-pece dresses and a long coat for her winter plushlike velvet with a finish which outfit cannot go wrong.

A French novelty called "wet cat" is a dresses and a long coat for her winter plushlike velvet with a finish which outfit cannot go wrong.

ostrich are seen poised on the fronts of have skin effects. In other words, they bead-bound buttonholes, are among fash- are as much liked as ever. Usually, they hats.

| In other words, they bead-bound buttonholes, are among fash- are as much liked as ever. Usually, they hats. Beaded chiffons, with bead buttons and

Among grays and browns are gray and taupe.

Now we have the purple sweater—sometimes alone sometimes in combination draperies of chiffon caught on the skirt with other colors.

Taffeta even'ng dresses have simple draperies of chiffon caught on the skirt with clusters of flowers.

A pretty double-faced tweed is being draperies of chiffon caught on the skirt with clusters of flowers.

Fashions and Fads.

The present draped fashions require long skirts to be at their best. Two-color effects are going ahead o black-and-white effects in favor.

Fancy bore chiffons and crepe de calne are in see widths and lengths.

smartest of cloths for fine tallored suits. For day dresses of an informal character, taffeta is a strong rival of charme use. The long cutaway coats and coats w'th the high waist line retain their, suprem-

A certain wool velvet is one of the

Small braid ornaments made of a satin the pattern with ribbon work in colors. | dresses.

shown in checked, str.ped and plaid ef-Ve veteens, plain and printed, appear in the new simple afternoon and street son. Butterfly-shaped wings edged with

Ratines and sponge cloth are now being

Brick red is a great novelty of the seadark gray and taupe.

Laces may be enriched by touching up decoration of suits and serge street is seen on tailored suits otherwise perfect.

| Company be enriched by touching up decoration of suits and serge street is seen on tailored suits otherwise perfect this basque effect this basque effect.

| Some of the new suits, finishing a cuff point or a skirt drapery, even on draped revers.